POSITIONS

Elements

OF

THE ART OF DANCING;

WITH

A DESCRIPTION

OF THE

PRINCIPAL FIGURES

IN THE

Quadrille.

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THE

Elements

OF

THE ART OF DANCING.

Our success in acquiring a knowledge of any art or science, depends much upon making ourselves thoroughly acquainted with its principles. This remark is particularly applicable to the Art of Dancing. If those who are learning to dance were to study sufficiently the elementary steps or movements, they would much more easily acquire the various combinations of which those movements are susceptible. It has accordingly often occurred to me, that a writ-

ten illustration of the Rudiments of Dancing, might very much facilitate the study and acquisition of that art. I shall therefore, in the following short illustration, describe some exercises for acquiring that disposition of the limbs, which is indispensibly necessary to the genteel performance of even the most simple steps, and endeavour to give some rules for the acquisition of an accomplishment, which is allowed to be both useful and ornamental to every one who has in other respects received a liberal education.

Dancing may be said to be to the body, what reading is to the mind. If our reading has been well chosen, it adorns the mind, and is a never-failing source of pleasure to ourselves, and also to those with whom we associate. In regard to the body, the same may be said of good dancing. It embellishes and perfects the work of nature, and enables us to present ourselves in society with an amiable and becoming ease,—to salute and approach each other with frankness,—to offer or to receive any thing in a gracious manner, —to sit down or to rise gracefully; in short,

it has a tendency to soften and render more agreeable all the movements of the body.

Although the elementary steps described in this essay apply to dancing in general, I have had more especially in view that style of dancing denominated *La Danse de la Ville*, or the *Quadrille*, as taught by the most eminent masters in LONDON and PARIS.

PART I.

OF THE CARRIAGE OR DEPORTMENT OF THE BODY.

It is hardly possible to enumerate the disadvantages that arise from an awkward deportment of the person. It is therefore of the utmost consequence to commence by forming a genteel and elegant carriage or deportment of the body. Although the sole of the foot is undoubtedly the base upon which the weight of the body rests, yet it is the proper disposition of the waist, that really gives that *à-plomb*,—that steadiness and facility of execution, requisite in a good dancer. Without being firmly seated on the haunches, it is quite impossible to support one's self in

a perpendicular position, and one runs the risk, at every movement, of losing the centre of gravity.

To be well seated on the reins, or haunches, one must advance or thrust forward the chest or sternon, by drawing back the tops of the shoulders, taking care to keep them down; and at the same time holding the arms a little forward, so that the hands may be in a line with the foreside of the thighs.

The head to be held back in a becoming manner, but without stiffness; and the chin kept down, but not so as to give the figure an air of constraint.

The Manner of holding the Arms.

The graceful display of the arms depends greatly on the manner in which the elbows and wrists are turned. The arms should be held in a rounded form, so that the elbows and wrists may make the least appearance possible; the elbows turned forward in a small degree, and the wrists held in contrast

with them; the hands gently rounded, and the thumbs placed on the point, or rather over the first joint of the fore-finger, and turned towards the sides. In this position, the arms have a much more delicate appearance, than when the back of the hands are held foremost.

Gentlemen should hold their arms near them in this manner, *(see plate I.)*; and Ladies should hold their robe lightly between the fore-finger and thumb, taking hold of it at the length of their arms, so as not in the least to confine the arms.—*(See plate II.)*

Those who are tall and slender, should hold the arms a little more forward, and farther apart, in order to give their bodies a just proportion.

When the manner of the dance requires an arm to be raised, the arm should be kept near the body, the hand brought gently before it, the elbow kept forward, and, without raising the shoulder, the arm is to be raised to the height of the breast, allowing the elbow to fold a little, in order to bring the hand before the breast; always taking care to hold the arm in a rounded form.

In lowering the arm, unfold the elbow a little, and let the arm descend gently to its place.

When the arms are to be raised alternately, at the first movement which the one arm makes to descend, the other must begin to rise, and should arrive at the proper height, just at the time when the other shall have descended to its place.

To raise both the arms at once, observe the same rule as in raising one of them, taking care to keep them rounded. To lower them, begin with the hands, and let the arms descend gently to their proper place.

How to give the Hand.

In giving the hand, the lady places her hand upon that of the gentleman, who receives it. These movements should be performed slowly, and corresponding to the music, observing always to turn the head and shoulders towards the same side to which the arm is carried; the head held properly back, and the looks reciprocally directed towards each other.

In giving both hands, the head and shoulders are held directly to face the person opposite.

It should always be remembered, that it is only by maintaining a proper deportment of the body, that one can exhibit that agreeable ease which constitutes the principal charm in dancing, especially when accompanied by a lively expression in the execution of the steps, and the contrast of the head and shoulders regulated by a just taste.

I cannot finish my observations on the deportment of the person, without strongly recommending the study of the Minuet, as one of the surest means of acquiring and preserving the most noble and graceful deportment. In the study of the Minuet, one acquires that perpendicularity, and command of balancing, so requisite in good dancing, and without which one can never arrive at any degree of perfection,—but to excel requires a particular talent.

A person may apply to the study of dancing, without natural dispositions for it; but these must be acquired, as far as possible, by means of proper exercises. They who have such exercises pointed out in their first lessons, and practise them with assiduity, will always have a superiority over such as may not have had this advantage, or have neglected to avail themselves of it.

Among the dispositions for dancing with which nature endows us, we may justly consider taste as one of the principal. A just taste ensures success, and without this all becomes unmeaning and insipid. A correct ear is also a precious gift, without which a person cannot sustain his movements, so as to measure the time correctly; nor give to the execution of steps, that true expression of which they are susceptible. But as there are comparatively few who are entirely destitute of a musical ear, those who are deficient in this respect, may be greatly improved by means of judicious exercises; and those who are not happily formed by nature for dancing, may at least have their imperfections

extenuated, if not entirely removed, by a well-directed study of this art.

Positions.

Before proceeding to point out exercises for disposing or preparing the limbs for the proper performance of steps, it will be proper to describe the Positions, as it is the positions that mark and set bounds to the different situations of the feet when on the floor.

There are five true, and five false positions; but as a description of the false positions is not necessary to my present purpose, and would lead me beyond the limits prescribed to this essay, I shall omit them for the present. Of the five true positions, three are close, the 1st, 3d, and 5th,—and two open, the 2d and 4th.

First Position.

To form the first position, hold the body upright, as directed for the deportment; join

the heels, and turn the toes or points outward, so as that the feet shall be in a straight line, the knees turned outward, and held perfectly straight.—*(See plate II. No. 1.)*

Second Position.

In order to form this position to the right side, and being in the first position, balance the body entirely on the left leg, and, without moving it, slide the right on the point of the foot to the side, in a direct line with the left, so as that, when the knee and instep shall have arrived at a proper degree of tension, the opening between the heels shall be about the length of the foot. This distance ought to be scrupulously observed, in the formation of steps in which the second position is used.

The same rule is to be observed in forming the second position to the left side, and it should be performed alike with both feet. —*(See plate II. No. 2.)*

Third Position.

To form the third position, cross the feet so as that the heel of one foot shall be exactly between the ankle and the second joint of the great toe of the other foot; the feet turned equally out, as in the first position, the knees straight and turned to the outside.

This position should be practised with the right and left foot before alternately.—*(See plate II. No. 3.)*

Fourth Position.

In order to form the fourth position, and being in the third, balance the body entirely on the leg which is behind, and, without moving it, the knees being straight, slide the foot which is before directly forward on the point, raising the instep as much as possible. In this position, there should also be about the length of the foot between the heels. The same rule reversed is to be observed in form-

ing this position backward, and, like the second, it marks the bounds of steps in which it is used, and should be practised with both feet.—*(See plate II. No. 4.)*

Fifth Position.

In the fifth position, the feet are crossed so as that the heel of one foot shall be directly opposite to the toes, or point of the other, the feet touching each other in all their length, the knees straight, and turned outward as much as possible.—*(See plate II. No. 5.)*

Mons. Noverre, in his elegant Treatise on Dancing, has justly observed, that "to dance elegantly, walk gracefully, or address ourselves with ease and manliness, nothing is more necessary than the outward turn of the thigh; yet nothing is more natural to mankind than the contrary position; it is born with us; we must therefore absolutely

reverse the nature of things, and acquire an outward position of the limbs by applications equally tedious and painful. But the difficulty of attaining the outward position of the limbs is in most cases owing to our ignorance of the proper means to be employed.

" Most beginners persuade themselves that it is to be acquired by forcing the feet to turn outward; and though this part may readily take such a direction, from its being so easily moved at the articulation with the leg, yet this method is so far false, as it tends to displace the ancle bones, and besides has not any effect upon either the knees or thighs. Neither is it possible to turn the knees outwardly without the assistance of the thigh. The knees have only two motions,—bending and extension; they have no power, therefore, of themselves to determine or assume an outward position, but must eventually depend on the thigh, which entirely commands all the lower parts of the body, and turns them in consequence of its own rotatory motion; so that in fact, whatever motion or position the thigh takes, the knee, leg,

and foot, are obliged to follow. To acquire the outward position, the simplest and most natural means are those which reason and good sense ought to adopt; and of these a moderate but continual exercise is indispensibly necessary.

" The practice of a circular motion or turning of the legs, both inwardly and outwardly, and of boldly beating at full extent from the haunch, are the only certain exercises to be preferred. These insensibly give freedom, spring, and pliancy."

EXERCISES FOR ACQUIRING AN OUTWARD POSITION OF THE LIMBS, AND PREPARATORY TO THE LEARNING OF STEPS.

Of the Manner of Bending and Extending the Knees and Insteps.

BENDING and extension are two principal points in dancing, for these movements must

succeed each other alternately, commencing with the first, and finishing with the last; and thus the great art of a good dancer is to preserve a continual flexion in the articulation of the knees and ancles, and to make these joints appear as straight as possible in rising movements, without any appearance of stiffness.

This secret of the art is the work of time and much practice, but when once acquired, will fully compensate for the time and labour it may have cost. Bending in the connecting of steps, produces that flowing softness which is so captivating, and extension, firmness, and elegance.

As soon as the learner is acquainted with the five positions, he should bend and rise in each of them, always giving due attention to keep the feet and knees turned outward as much as possible.

In order to facilitate this exercise, the learner may at first hold lightly by something to assist in preserving the equilibrium, bending the knees and ancles as low as pos-

sufficiently, it will produce freedom and firmness in the joints.

Exercise called Les Petits Battemens.

PLACE the feet in the third position, keep the body upright, as already directed; rest entirely on one leg, and slide the other foot from the third to the second position, raising the instep as much as possible, and maintaining the outward position, by keeping the heel forward; then bring the foot smartly into the third position, keeping the knees straight, and replacing the heel. This should be practised behind and before alternately, observing always to form the second and third positions exactly. I would also recommend the practice of this exercise in the second and fifth positions.

By a careful practice of this exercise, is acquired the habit of extending the knees and instep, which is indispensibly requisite to perform steps neatly.

Exercise called Les Petits Battemens, upon one Leg.

In order to practise this exercise, place the body as for the other *Battemens*, supporting yourself by one hand, to assist in maintaining the outward position, the knees straight, and feet in the fifth position; when you support yourself by the left hand, balance the body entirely on the left leg, raise the heel of the right foot, and slide it upon the point just to the second position; then keep the thigh steady, and fold the knee, by bringing the point of the foot in behind the heel of the foot you stand on, observing to keep the knee well turned to the side. The right foot will now be in a perpendicular position, the point directly to the floor, and the heel almost touching the back part of the left leg. Move the foot again to the second position, by quickly extending the knee, the instep being all the time bent downward as much as possible; then, keeping the thigh still fixed, move the foot in the same manner,

in before, and out again, to the second position, and so on alternately behind and before, always observing to keep the knee back, and the heel forward, that you may form the position correctly. This exercise produces the requisite pliancy in the knees, and raises the instep.

When you practise this exercise with the left foot, support yourself by the right hand, and *vice versa;* but endeavour, as soon as possible, to perform it without any assistance.

Exercise for acquiring the requisite freedom in the Joints of the Haunches.

PLACE the feet in the fifth position, the body upright, as directed for the deportment. Balance the body on the leg that is behind, raise the heel of the foot that is before, slide the foot to the second position, and bend low and equally on both legs, with both heels on the floor, the knees turned to the outside as much as possible; rise by extending

the knees, and bring the foot to the fifth position before. Repeat this several times; do it as often behind, and then do the same thing with the other leg; always paying the greatest attention to keep the body, from the waist upwards, in a position perfectly perpendicular.

Exercise for acquiring a Smooth and Steady Performance.

PLACE your feet in the fifth position, keep the body upright, rest on the leg that is behind, raise the heel of the foot that is before, and slide the foot on the point slowly to the second position. The knee should be straight, as the foot arrives at the second position; place the heel of the foot which you have moved, keeping it forward; rest the body on it, and at the same time raise the heel of the other foot, which you now slide on the point into the fifth position before, keeping the knees straight, and the heel forward, that you may form the position closely; then do the

same thing to the other side. This exercise should be also performed, by entering the foot behind in the fifth position.

Then, in the same manner, from the fifth to the fourth position forward.—Place the feet in the fifth position, balance the body on the leg that is behind; raise the heel of the foot that is before, slide the foot on the point to the fourth position forward, keeping the knees straight; place the heel, and rest the body on the foremost leg, then slide up the foot that is behind, to the fifth position behind. Continue to do this several times forward, then backward. Do the same thing with the other foot before.

There are many other exercises that may be useful, and which an experienced teacher will not fail to recommend to his pupils as he may see occasion.

PART II.

BEING A DESCRIPTION OF THE SIMPLE OR ELEMENTARY STEPS.

In order to form a step, the leg is moved from one position to another, to direct the body as any particular combination of steps may require.

Although the number of steps, or, to speak more correctly, the various combinations of steps, may be said to be almost infinite, the elementary steps may nevertheless be reduced to five, with which one may exhibit all the different figures that can be made by the leg, either in walking or in dancing. These five are,

Le pas Droit,—or the direct step.
Le pas Ouvert,—or the open step.
Le pas Rond,—or the circular step.
Le pas Tortillé,—or the twisted step.
Le pas Battu,—or the beaten step.

And the formation of almost all steps may be reduced to the following movements, viz.

The Bend,—or inflexion of the knees and insteps.
The Slide,—or sliding the foot on the floor, from one position to another.
The Rise,—or extension of the knees and insteps after bending.
The Bound,—or springing off the floor.
The Turn,—or moving the body from one side to the other, either a quarter turn, a half turn, three quarters of a turn, or quite round.
The Fall,—or the returning of the feet, or of one foot, to the floor after a bound.

As dancing is founded upon walking, I shall, in the first place, describe the action of walking, or what in dancing is called

Le pas Marché.

PLACE the heels close together, the toes turned outward, so as that the feet shall form an angle of about ninety degrees; hold the body erect, as directed for the deportment. Rest the weight of the body entirely on one leg, which will disengage the other; move the disengaged foot forward to the fourth position, the knee and instep extended; place the heel, and rest the body over the leg you have moved, raising at the same time the heel of the foot that is behind, which will make the knee fold a little; bring up the foot to the first position, preserving the same angle as before mentioned. When you wish to continue this step, move the foot on to the fourth position, without stopping at the first position; place the heel, rest on

it; bring up the other foot, move it forward to the fourth position, and so on, moving the feet alternately; always attending to keep the body erect, the head properly set, and to balance well on the haunches.

In describing the following steps, I shall always refer to the directions for the deportment of the person. This is the more necessary, as learners are generally too apt to neglect the deportment, and to allow their attention to be entirely occupied by the steps.

Of the Step called Assemblé.

THIS step is occasionally performed in all the positions, but at present I shall only describe it as performed in the fifth position.

Place your feet in the fifth position, the body erect, (as already directed for the deportment), and the knees well turned outward; rest the body entirely on the leg that

is before, taking care to balance yourself well on the haunch; this will disengage the leg that is behind; bend on the leg that is before, and at the same time raise the foot that is behind to the point, keeping the knee well turned outward; extend the knee of the leg that is behind, by sliding the foot on the point just to the second position, where it should arrive, the knee and instep extended, at the same moment you cease to bend on the other leg; then raise yourself on the point of the foot you stand upon, and at same time slide the foot from the second position, into the fifth position before, when both knees should be alike extended; gradually place the heels, keeping them well forward, that you may form the fifth position more easily; finish the step with both knees straight. This step should be performed with both feet alternately.

To perform the *Assemblé* in the fifth position behind, observe the same rule, disengaging the foot that is before, and entering it behind.

This step, as an exercise, gives steadiness, and the habit of bending and extending the knees and insteps.

Of the Step called Jeté, performed in the Fifth Position.

THIS step is derived from the *Assemblé*, and, to perform it, follow the same rule as for the *Assemblé* in the fifth position.

The body being placed as directed for the deportment, the feet in the fifth position, balance the body entirely on the leg that is before, which will disengage the foot that is behind; bend on the leg that is before, and at same time raise the foot that is behind on the point, which will make the knee fold a little; keep the knee well turned outward; extend it by sliding the foot on the point, just to the second position; then raise yourself on the foot you stand upon, and at the same time slide the other foot from the second position, into the fifth position before; but, instead of falling on both feet, as in the

Assemblé, fall entirely on the foot that is before, and at the same moment raise the foot that is behind, by folding the knee to the side, the point of the foot turned directly down, and kept near the floor, but without touching it. Keep the knees turned to the side, in order to preserve the outward position.

The foot that is behind being now disengaged, slide it upon the point to the second position, bending at same time on the other leg, in order to repeat the step with the other foot, and so on alternately.

In order to perform this step behind, observe the same rule as to perform it before. Balance the body entirely on the leg that is behind, which will disengage the foot that is before; bend on the leg that is behind, and at the same time raise the foot that is before to the point; slide it to the second position, gradually extending the knee and instep, as you bend on the other leg; then raise yourself on the point of the foot you rest on, and at the same time slide the other foot from the second position into the fifth posi-

tion behind; fall upon it, raising at the same moment the foot that is before, the point turned down, and the foot kept near the leg that is behind, the knees well turned outward.

The foot that is before being now disengaged, slide it on the point to the second position, bending at the same time on the other leg, in order to do the same step with the other foot, and so on alternately.

Of the Step called Glissade.

PLACE the feet in the fifth position, the body erect, the knees turned outward; balance the body entirely on the leg that is behind; raise the heel of the foot that is before, bending at the same time on the other leg; raise yourself on the same leg, and at the same time slide the foremost foot, on the point, just to the second position, extending the knee and instep; when the foot arrives at the second position, let the body fall on it, and at the same time slide the other foot into the fifth position behind.

When the foot, in performing this step, is entered behind, the technical name is *Glissade dessous;* and when the foot is entered before, it is called *Glissade dessus.*

How to connect three Glissades to the same side, terminated by an Assemblé.

Place the feet in the fifth position, the right foot before, the body erect. Balance the body on the left leg; raise the heel of the right foot, bending at the same time on the left leg; raise yourself on the left leg, and at the same time slide the right foot on the point just to the second position, extending the knee and instep; let the body fall on it, and at the same time slide the left foot into the fifth position behind, bending the knees equally, but resting on the left leg, so as to be ready to make a second *Glissade* in the same manner, and then a third. After having made three *Glissades* to the right side, balance the body on the left leg, and slide the right foot on the point to

the second position, extending the knee and instep; then rise on the left leg, and bring the right foot into the fifth position behind, allowing the knees to bend, that you may be ready to do the same steps to the left side.

This is one of the most simple combinations. It is very good practice, and should be performed to the time of two bars of music, marked $\frac{2}{4}$ or $\frac{6}{8}$, the pupil or the teacher counting one crotchet to each *Glissade*, and one to the *Assemblé*.

Of the Step called Sissone.

PLACE the body as directed for the deportment, the feet in the fifth position; bend equally on both legs, then by a spring raise yourself, and fall on one foot, and at the same time extend the other knee and instep, by moving the foot to the second position, the point of the foot kept near the floor, but without touching it. This step also takes the time of one crotchet. To this you may add an *Assemblé*, counting another crotchet.

Then do the same steps with the other foot, and so on alternately. These steps should be performed both behind and before.

This, as an exercise, contributes greatly to give the requisite pliancy in the joints of the knees and ankles.

Of the Step called Sissone Dessous.

PLACE the body as directed for the deportment, the feet in the fifth position; bend equally on both legs; rise, and fall on the foot that is before, and at the same time fold the knee of the other leg, keeping the foot behind, and close to the leg you rest on, the point near the floor, but not touching it. To this step you may add an *Assemblé* before, in the fifth position, counting two crotchets; that is to say, one to the *Sissone*, and one to the *Assemblé*. Then perform the same steps with the other foot.

To perform the Step called Sissone Dessus.

PLACE the feet in the fifth position; bend equally on both legs; rise, and fall on the foot that is behind, and fold at the same time the knee of the leg that is before; keep the foot before, and close to the leg you rest on, the point near the floor, but not touching it, the knee well turned outward. To this step you may add an *Assemblé* behind, in the fifth position.

Of the Step called Temps Levé.

PLACE the body as directed for the deportment, the feet in the fifth position; balance the body entirely on the leg that is behind; raise the heel of the foot that is before; extend this leg, bending at the same time on the leg that is behind, upon which you rise, and in falling advance the foot a little, moving at the same time the foot that is before to the fourth position, the knee and instep

extended as much as possible. Care must be taken to keep the heel well forward, that you may form the fourth position correctly.

The *Temps Levé* is also performed to the time of one crotchet.

To perform the Temps Levé in the Second Position.

PLACE the feet in the fifth position; balance the body entirely on the leg that is behind; raise the foot that is before on the point, by folding the knee a little, which you will take care to keep turned outward; rise, and fall on the foot that is behind, advancing it a little towards the side to which you intend to go, and at the same time move the other foot to the second position, where it should arrive, the knee and instep extended, nearly at the same time that you fall on the foot on which you rested at the commencement.

When the *Temps Levé* is to be followed by another step,—having moved the foot to

the second or fourth position, according as you may have directed it, rest the body on it; observing always not to advance the body until you have placed the foot in the second or fourth position, in order that you may maintain an erect position of the body, and not over-step the open positions.

Of the Step called Chassé, and preceded by the Temps Levé.

To perform these steps forward, place the feet in the fifth position, the body erect, and well balanced on the haunches; make the *Temps Levé* in the fourth position, as already described; and having advanced the body, raise yourself on the foremost leg, and at the same time bring up the foot that is behind, so that it may fall exactly in the place where the foremost foot was, which you move again to the fourth position. This step and the *Temps Levé* require the time of two crotchets.

To continue the *Chassé* forward, rise a-

gain on the foremost leg, and at the same time bring up the foot that is behind, so as that it may fall in the place where the foremost foot was, which you advance again to the fourth position, and so on.

I have always found it to be an advantage to the Pupil, to perform this step, as an exercise, repeatedly with the same foot before, then to do it as often with the other foot before, counting one crotchet every time as the foremost foot is advanced.

To perform the Chassé backward, preceded by the Temps Levé.

PLACE the feet in the fifth position, the body erect; bend equally on both legs; rise, and fall on the leg that is before, sliding the foot that is behind back to the fourth position; rest the body on it; the knee and instep of the foremost leg will now be extended; rise on the leg that is behind, and at the same time move back the foot that is before, so that it may fall just in the

place where the other foot was, which you move back again to the fourth position. This also is performed to the time of two crotchets; but, as an exercise, may be performed several times with the same foot behind.

As the *Chassé* finishes in an open position, you may, when practised as an exercise, add an *Assemblé*, or a *Jeté* and an *Assemblé*.

To perform the Chassé to the Right Side, and preceded by the Temps Levé.

PLACE the feet in the fifth position, the right foot before, the body erect; bend equally on both legs; rise, and fall on the left foot, moving at the same time the right foot to the second position, carrying the weight of the body over it; this takes the time of one crotchet. Rise again, and bring the left foot from the second position, so as it may fall close behind where the right foot was, which you move again to the second position; this is equal to another crotchet.

To this you may add a *Jeté* and an *Assemblé*.

To perform the Chassé to the Left Side, and preceded by the Temps Levé.

Observe the same rule as in performing it to the right.—Place the feet in the fifth position, the body erect; bend equally on both legs; rise, and fall on the right foot, moving at the same time the left foot to the second position; carry the weight of the body over it, (one crotchet); rise on the left leg, and at the same time bring the right foot so as it may fall close behind where the left foot was, which you move again to the second position, counting another crotchet.

To this you may also add a *Jeté* and an *Assemblé*.

Of the Step called Echappé.

Place the feet in the fifth position, the body erect, as directed for the deportment; bend equally on both legs; rise, and in fall-

ing, open the legs equally, in such a manner as that the feet may fall exactly in the second position; keep the heels forward, and the knees turned outwards. Then, in order to bring the feet together, bend, rise, and in falling bring the feet into the fifth position.

To perform the Step called Echappé with one Leg.

PLACE the feet in the fifth position, the body erect; bend equally on both legs; rise, and, in falling, move one foot to an open position; it may be the second or the fourth position, before or behind, as the following step may require.

Of the Step called Pirouette.

THIS step is performed various ways, and is generally preceded by some step finished in an open position; but I shall, in the first

place, describe it as a single step, and unconnected with any other.

To make a *Pirouette* to the right side, place the feet in the fifth position, the right foot before; balance the body entirely on the left leg; move the right foot to the second position, then into the fifth position behind, and, rising on the points, turn half round; place the heels, the feet being again in the fifth position, the right foot before. This takes the time of two crotchets. To complete the turn, balance the body on the left leg, and move the right foot to the second position, then into the fifth position, rising on the points, and make another half turn, finishing in the fifth position, the right foot before. This also takes the time of two crotchets.

To make a *Pirouette* to the left side, place the feet in the fifth position, the left foot before; balance the body entirely on the right leg; move the left foot to the second position, then into the fifth position behind;

rise on the points, and turn half round to the left; place the heels, the feet being again in the fifth position. To complete the turn, do the same over again. This also is performed to the time of four crotchets.

To make a full Turn in the time of two Crotchets.

To perform this step to the right side, place the feet in the fifth position, the right foot before; balance the body entirely on the right leg, move the left foot to the second position, rise on the point of the right foot, and, by moving the left leg in before the right, make a half turn; then, without stopping, bring the point of the left foot close before that of the right, and complete the *pirouette*, finishing in the fifth position; place the heels, the right foot before.

To make a full Turn, or Pirouette, to the Left Side in the time of two Crotchets.

PLACE the feet in the fifth position, the left foot before; balance the body entirely on the left leg, move the right foot to the second position, rise on the point of the left foot, and, by moving the right leg in before the left, make a half turn; then, without stopping, bring the point of the right foot before the point of the left, and complete the *pirouette*, finishing in the fifth position, the left foot before. In performing the *pirouette*, particular care must be taken to preserve the *à-plomb*, without which it is impossible to perform this step, or indeed any other, gracefully.

Of the step named Changement de Jambe.

PLACE the body as directed for the deportment, the feet in the fifth position; balance the body equally on both legs, bend

low by folding the knees outward, rise without jerking, and make the feet pass by the first position, the one to the place of the other, the knees extended, and the points or toes turned down, so as the feet may be in a line with the legs, the points near the floor, where they will fall by the weight of the body; place the heels gently, the feet in the fifth position; keep the knees straight. This is performed in the time of one crotchet.

To perform this step several times, and having made one *Changement de Jambe*, in place of keeping the knees straight when the feet return to the floor, bend equally on both legs, rise and pass the feet again by the first position to the fifth, and so on, counting a crotchet each time as the feet return to the floor.

This step, as an exercise, accustoms one to continue a movement, contributes to give perpendicularity, and exercises the articulations of the limbs.

Of the step called Pas de Zéphyre, or Pas Battu.

To perform this step forward with the right foot, place the body as directed for the deportment, the feet in the fifth position, the right foot before; balance the body entirely on the left leg, bend a little, and, at the same time, move the right foot on the point to the second position, the knee and instep extended; rise on the point of the left foot, and make the right foot pass behind to the third position, and successively by the first position to the fifth position before; the knees and insteps still extended, place the heels softly, the feet being in the fifth position.

To perform this step backward with the right foot, place the feet in the fifth position, balance the body entirely on the left leg, bend a little, and, at the same time, slide the right foot on the point to the second position, the knee and instep extended; rise on the point of the left foot, and make the right foot pass before to the third position,

and successively by the first position to the fifth position behind, the knees and insteps still extended; then place the heels gently, the feet being in the fifth position.

This step, as an exercise, should be performed several times forward and backward with the same foot, the pupil counting a crotchet as the foot arrives at the second position, and another as it arrives at the fifth position; but when joined to any other step, the *Glissade* for example, it is performed in the time of one crotchet.

To perform the *Pas Battu* with the left foot, observe the same rule as in performing it with the right foot.

To perform the Pas de Zéphyre forward, from the Fourth Position.

Place the feet in the fifth position, the right leg before; balance the body entirely on the right leg; bend a little, and at the same time slide the left foot on the point back to the fourth position, observing to

keep the knees turned outward; rise on the point of the right foot, and, sustaining yourself on the point of it, bring up the left foot to the third position behind, and pass it by the first position into the fifth position before, the knees and instep still extended; then gently place the heels, the feet in the fifth position.

To perform this Step forward with the Right Leg.

PLACE the feet in the fifth position, the left foot before; balance the body entirely on the left leg; bend on it, and at the same time slide the right foot, on the point, back to the fourth position; rise on the point of the left foot, bring up the right foot to the third position behind, and, sustaining yourself still on the point of the left foot, pass the right foot by the first position into the fifth position before; then gently place the heels.

To perform the Pas Battu backward from the Fourth Position.

PLACE the feet in the fifth position, the right foot before, the body erect; balance the body entirely on the left leg; bend a little, and at the same time slide the right foot on the point forward to the fourth position; rise on the point of the left foot, bring back the right foot to the third position before, and, sustaining yourself on the point of the left foot, make the right foot pass by the first position into the fifth position behind; place the heels gently, the feet being in the fifth position.

To perform the Pas Battu backward from the Fourth Position, with the Left Foot.

PLACE the feet in the fifth position, the left foot before, and observe the same rule

as in doing it with the right foot; balance the body entirely on the right leg; bend on it, and at the same time slide the left foot, on the point, forward to the fourth position; rise on the point of the right foot; and, holding the knees firm and insteps extended, bring back the left foot to the third position before, pass it by the first into the fifth position behind, and place the heels gently.

To perform the Step called Jeté Tendu in the Second Position.

PLACE the feet in the fifth position, the right foot before, the body as directed for the deportment; balance the body entirely on the left leg; bend, at the same time slide the right foot, on the point, to the second position, the knee and instep extended; rise on the point of the left foot, and at the same time bring the right foot into the fifth position before; fall on the right foot, and at

the same time slide the left foot to the second position, the knee and instep extended.

To perform this step with the left foot, observe the same rule as in doing it with the right foot. It is also performed from the fourth position backward and forward, and requires the time of one crotchet.

To perform the Step called Jeté du Côté.

To perform this step to the right side.—Place the feet in the fifth position, the right foot before, the body erect; balance the body on the leg that is behind; bend equally both knees; rise, and at the same time move the right foot to the second position; let the body descend on it, the left foot remaining in the second position, the knee and instep extended.

This step is performed to the time of one crotchet; and, when practised as an exercise, you may add an *Assemblé* in the fifth position, counting another crotchet.

To perform the *Jeté du Côté* to the left side, observe the same rule. It is also performed by making the *Jeté* with the foot that is behind.

I HAVE now described the principal simple movements, or what may be called the Elements of Dancing.

The great variety of combinations of which they are susceptible, will be more easily acquired, much better understood, and consequently performed with more neatness and precision, if the learner will in the first place practise the elementary movements separately.

Although dancing does not abound with more fundamental steps than music does with notes, yet, like the latter, it has its octaves, breves, semibreves, minims, crotchets, double and treble crotchets, times to count, and measures to follow. This mixture, however, of a small number of steps,

properly adapted to music, furnishes a multitude of combinations, and a variety of figures, so that taste and genius can always produce novelty, by arranging them in different manners, expressive of various ideas.

As the premature study of the more intricate combinations of steps, in which the movements are doubled, and in which the *Pas Battu* can be introduced with a good effect, would not only retard the improvement of the learner, but tend to destroy that gliding smoothness of execution, which ought to be carefully cultivated from the commencement, and which even the more difficult combinations of steps will receive in their turn; I shall, therefore, describe such combinations only as are requisite for the Quadrille, together with the principal figures in that elegant style of dancing, and then add a variety of steps proper for *Balancer*, or what is commonly called setting.

N. B.—Before commencing any of the figures, the right foot is to be placed before in the fifth position *, the body erect as directed for the deportment. Each figure should be begun with the right foot, and finished with the same before, in the fifth position.

I shall now shew how a succession of three *Chassés* are connected by the *Temps Levé*, and terminated by the *Jeté* and *Assemblé*, to which a reference will be occasionally made in describing the figures.

Place the feet in the fifth position, the right foot before, the body as directed for

* The teachers of dancing of most repute in Paris, commence the steps for the Quadrille from the third position, and finish them in the same. Those who prefer this mode, can easily use the third instead of the fifth position; but when children are allowed to do so, I believe they generally fall into a slovenly way of performing their steps, unless they have taken great care to acquire an outward position of the limbs.

the deportment. Make the *Temps Levé* in the fourth position forward, and *Chassé* also to the fourth position *; the left foot will now be in the fourth position behind, and disengaged; pass it by the first position, and make the second *Temps Levé* and *Chassé* to the fourth position, with the left foot before; the right foot being now in the fourth position behind, and disengaged, pass it by the first position, and make the third *Temps Levé* and *Chassé* to the fourth position; then bring up the left foot, and move it to the second position, in order to make the *Jeté* and *Assemblé* in the fifth position before.

This succession or *Enchaînement* of steps, requires four bars of music, marked $\frac{2}{4}$ or $\frac{6}{8}$.

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* Great care should be taken to keep the knee straight, in sliding the foot to the fourth position, otherwise it will be impossible to exhibit that dignity and elegance so conspicuous in those who have been taught to perform these steps in this manner.

PRINCIPAL FIGURES IN THE QUADRILLE.

Chaine Anglaise, or Right and Left.

THIS figure is performed by making the *Temps Levé*, and three *Chassés* connected by the *Temps Levé*, as already described; then the *Jeté* and *Assemblé*.

Two Gentlemen opposite, with their Ladies, commence with the right foot, make the *Temps Levé* and *Chassé*, and at the same time raise the right arm, in the manner directed for the arms, in order to receive the right hand of the opposite person; in making the second *Chassé*, with the left foot before, they turn a little to the right, quit the right hand of the Ladies, and give the left to

their partners, turning a little to the left side, make the third *Chassé* with the right foot before, then the *Jeté* and *Assemblé*, placing themselves on the left of their Ladies, who at the same time perform the same steps. The two couples will now have exchanged places; this is called *Demi Chaine Anglaise.*

To complete the figure, they perform the same over again to their original places.

This figure requires eight bars of music.

For Balancer, or to Set to your Partner.

MAKE a *Glissade Dessous* to the right, and *Jeté* before with the right foot; a *Glissade Dessous* to the left, and *Jeté* before with the left foot; the same again to the right, then an *Assemblé* before with the left foot, and *Changement de Jambe*.*

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* I have at present mentioned the most simple movements, having promised to give a variety of steps for *Balancer*, after the description of the principal figures.

This *enchaînement* requires four bars of music.

Tour de Mains, to Turn your Partner with both Hands.

A Gentleman and his Lady, facing each other, join hands, raising the arms in the manner already directed, and at the same time make the *Temps Levé* with the right foot before; then three *Chassés* connected by the *Temps Levé*, as already described, the Gentleman turning towards the right of the Lady, and the Lady towards the right of the Gentleman. At the commencement of the third *Chassé*, the Gentleman quits the right hand of the Lady with his left, and both finish in their respective places with the *Jeté* and *Assemblé*, facing the centre of the dance.

This figure is performed to four bars of music.

Chaine des Dames, or Ladies' Chain.

THIS figure is performed by two opposite couples, with the same steps as for *Chaine Anglaise*; viz. three *Chassés*, connected by the *Temps Levé*, and terminated by a *Jeté* and an *Assemblé*.

Two Ladies cross over, giving the right hand to each other as they pass; they then give the left to the opposite Gentleman, who commences at the same time with the Ladies, by making a *Chassé* to the right, in order to place himself in a situation proper to receive in his left hand the left hand of the Lady; both make a turn to their left, into their respective places.

The Ladies repeat the same figure and steps to their original places, while the Gentlemen make another circular turn to the left, receiving with the left hand the left hand of their Ladies as they advance, and, turning into their places, finish, facing the manner of the dance.

This figure requires eight bars of music.

Demi Promenade.

THIS figure is performed by two opposite couples.

The Gentlemen receive in their right hand the right hand of their Ladies, and in their left the left hand, raising the arms a little, and holding them rounded, as already directed; the couples change places, passing each other on the left, and performing three *Chassés*, *Jeté*, and *Assemblé*. In doing this, the Gentlemen lead their Ladies a little forward on their right, that they may arrive at their proper places on the right of their partners, where they quit hands, facing the centre of the dance.

This figure is performed to four bars of music.

En Avant et en Arrière, or to Advance and Retire.

To perform this figure, make the *Temps Levé* to the fourth position before; the

Chassé also to the fourth position before; bring up the left foot to the fifth position behind; move it to the second position; then make the *Jeté* and the *Assemblé* in the fifth position before, bending to prepare for the following step, viz. *Echappé* with the left foot back to the fourth position; the *Chassé* back also to the fourth position; then move the right foot back to the fifth position before, and out to the second position; make the *Jeté* and the *Assemblé* behind in the fifth position; or the *Jeté* before with the right, and the *Assemblé* behind with the left foot.

This is performed to four bars of music.

A Droite et à Gauche, or to Dance to the Right Side and to the Left.

To perform this, make the *Temps Levé* with the right foot to the second position; the *Chassé* to the right side; then the *Jeté* with the left foot in the fifth position before; also the *Jeté* with the right foot in the fifth position before. The left foot being now

disengaged, make the *Glissade Dessous* twice to the left side; then the *Jeté* with the left foot, and the *Assemblé* with the right foot in the fifth position before.

This figure requires four bars of music.

Traverser, or to Cross over to the opposite Side.

THIS may be performed with three *Chassés* connected by the *Temps Levé*, and terminated by the *Jeté* and *Assemblé* in the fifth position before.

Also with the following steps:—Make the *Temps Levé* and *Chassé* in the fourth position, with the right foot before; the *Glissade Dessous* to the left side; and *Assemblé* behind with the left foot. Repeat these steps, making a half turn to the right, in order to finish in the place opposite to that from which you set out, and facing the centre of the dance.

This figure is performed to four bars of music.

Dos-à Dos.

THIS figure is performed by a Gentleman and the opposite Lady, advancing to the right of each other; then passing each other back to back *, and retiring to their places; making three *Chassés* connected by the *Temps Levé*, and terminated by the *Jeté* and the *Assemblé*.

Or with the following steps;—The Lady and opposite Gentleman advance to the right of each other with the *Temps Levé* and *Chassé*; make a *Jeté* before with the left foot; a *Glissade Dessous* to the right, passing each other back to back; then retire to their places by the *Temps Levé* and *Chassé*, making a turn to the right, a *Glissade Dessous* to left, and an *Assemblé* behind with the left foot.

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* In performing this figure, the Lady and Gentleman sometimes pass each other face to face; and this has a very good effect, when done with genteel address.

This also is performed to four bars of music.

Chassé Croisé.

THE Gentlemen pass behind their Ladies, performing the *Temps Levé* and *Chassé* to the right; the *Jeté* before with the left foot, and the *Assemblé* before with the right foot; the *Sissone Dessous* and *Assemblé* before with the left foot, the *Sissone Dessous* and *Jeté* before with the right foot, (four bars). Then the *Glissade Dessous* twice to the left, repassing behind their Ladies; the *Jeté* before with the left foot, and the *Assemblé* before with the right foot; the *Sissone Dessous* and the *Assemblé* before with the left foot; also the *Sissone Dessous* and *Assemblé* before with the right foot, (four bars).

The Ladies at the same time pass before their partners, performing the *Glissade Dessous* twice to the left, the *Jeté* before with the left foot, and the *Assemblé* before with the right foot; the *Sissone Dessous* and the

Assemblé before with the left foot, also the *Sissone Dessous* and the *Assemblé* before with the right foot. Then the *Temps Levé* and *Chassé* to the right side, repassing before their partners; the *Jeté* before with the left foot, the *Assemblé* before with the right foot, the *Sissone Dessous* and *Assemblé* before with the left foot; also the *Sissone Dessous* and *Assemblé* before with the right foot.

The figure *Chassé Croisé* and *Dechassé*, is performed to eight bars of music.

Figurer à Droite sur les Côtés.

To perform this figure, two Gentlemen opposite receive in their right hand the left hand of their Ladies, and advance to the couple on their right, performing the *Temps Levé*, *Chassé*, *Jeté*, and *Assemblé* before. Then all do the *Sissone Dessous* and *Assemblé* before with the left foot; also the *Sissone Dessous* and *Assemblé* before with the right foot.

This is performed to four bars of music.

Then, to perform what is called *Chassé Ouvert*, and performed by eight.—The Gentlemen, and the Ladies who are before them, join both hands, and all do the *Chassé*, (the Ladies to the right, and the Gentlemen to the left); each Gentleman makes a half turn with the Lady who goes along with him, and places her on his right, the whole forming two lines opposite each other.

This also requires four bars of music.

En Avant les Huit.

ALL eight being in two lines opposite each other, the four in each line join hands, and advance with the *Temps Levé*, *Chassé*, *Jeté*, and *Assemblé*; then retire a little with the *Sissone Dessous* and the *Assemblé* before with the left foot, the same also with the right foot. Then each Gentleman and his Lady join hands, and turn into their respective places, performing three *Chassés* connected by the *Temps Levé*, and terminated by the *Jeté* and the *Assemblé*.

This is performed to eight bars of music.

It may be seen, from the figures which I have described, that the Quadrille may be performed with a few steps, properly arranged. Yet a great variety may be introduced, especially in figures performed by two; and a person of ingenuity and taste may easily form a variety of combinations of the steps which I have described.—I shall give a few examples

For Balancer.

Before commencing the following steps, the feet are to be placed in the fifth position, the right foot before:

Bar

1*st.* Make the *Glissade Dessous* to the right, *Changement de Jambe*, passing the left foot to the fourth position before.

Bar

2*d*. The *Jeté* before with the left foot, moving the right foot to the second position, and the *Assemblé* with the right foot in the fifth position behind.

3*d*. The *Glissade Dessous* to the left, *Changement de Jambe*, passing the right foot to the fourth position before.

4*th*. The *Jeté* before with the right foot, moving the left foot to the second position, and the *Assemblé* with the left foot in the fifth position behind.

This *Enchaînement* is performed to four bars of music.

Another.

1*st*. The *Glissade Dessus* to the right, the *Sissone Dessous* with the right foot.

2*d*. The *Jeté* before with the right foot, and the *Assemblé* before with the left foot.

3*d*. The *Glissade Dessus* to the left, the *Sissone Dessous* with the left foot.

Bar

4*th*. The *Jeté* before with the left foot, and *Assemblé* before with the right foot.

Another.

1*st*. The *Jeté* before with the right foot, moving the left foot to the fourth position behind; the *Pas de Zéphyre* forward, passing the left foot to the fourth position before, and at the same time turning a little to the right.

2*d*. The *Jeté Tendu* with the left foot before, and the *Assemblé* with the right foot in the fifth position behind.

3*d*. The *Jeté* before with the left foot, moving the right foot to the fourth position behind; the *Pas de Zéphyre* forward, passing the right foot to the fourth position before, and at the same time turning a little to the left.

4*th*. The *Jeté Tendu* with the right foot before, and the *Assemblé* with the left foot in the fifth position behind.

Another.

Bar

1*st.* The *Jeté* before with the right foot, the *Glissade Dessous* to the left.

2*d.* The *Jeté* before with the left foot, and the *Glissade Dessous* to the right.

3*d.* The *Echappé* to the second position with the right foot, the *Pirouette* to the right.

4*th.* The *Glissade Dessous* to the left, and the *Assemblé* with the left foot in the fifth position behind.

Another.

1*st.* The *Glissade Dessous* and *Glissade Dessus* to the right.

2*d.* The *Jeté* before with the right foot, and the *Assemblé* before with the left foot.

3*d.* The *Glissade Dessous* and *Glissade Dessus* to the left.

4*th.* The *Jeté* before with the left foot, and the *Assemblé* before with the right foot.

Another.

Bar

1*st.* The *Glissade Dessous* to the right, the *Sissone Dessous* with the left foot.

2*d.* The *Glissade Dessous* to the left, the *Sissone Dessous* with the right foot.

3*d.* The *Pas de Zéphyre* forward, and *Jeté* before with the right foot.

4*th.* The *Glissade Dessous* to the left, and *Assemblé* behind with the left foot.

Another.

1*st.* The *Jeté* before with the right foot, the *Pas de Zéphyre* forward with the left foot.

2*d.* The *Jeté* before with the left foot, and the *Pas de Zéphyre* forward with the right foot.

3*d.* The *Jeté* before with the right foot, and the *Glissade Dessous* to the left side.

4*th.* The *Jeté* before with the left foot, and the *Assemblé* before with the right foot.

The examples which I have now given will, I hope, be sufficient to shew how the steps may be varied.

I do not think it necessary to describe any of the more complicated combinations of steps, my principal object in this publication being to induce those who study dancing, to acquire in the first place a competent knowledge of the ELEMENTARY STEPS. It will then be no difficult matter to acquire a sufficient variety of combinations.

OF THE TIME.

THE music for the Quadrille, marked $\frac{2}{4}$ or $\frac{6}{8}$, should be played about the time 88 or 92 of MAELZEL'S METRONOME beating two crotchets in a bar; that is, about forty bars in a minute. If the music be too quick, or too slow, it will be impossible to preserve the true elastic movement in dancing.

In each bar of music the dancer performs two of the simple steps, and each of these is accompanied by a bend and rise; consequently, in a figure of four bars, there are sixteen movements, and even more in steps where the movements are doubled; for, as these must be reduced to the same value, that is to say, performed in the same time, the music should not be played too quickly.

As two of the simple steps are performed to each bar, it is therefore improper to observe rests of longer duration than the time of a quaver, in the airs for the Quadrille, unless they are filled up by accompaniments.

The airs for the Minuet should be played about the time 72 of MAELZEL'S METRONOME beating three crotchets in a bar, which will be about twenty-four bars in a minute.

It may be expected that I should here give some directions concerning the manner of coming into and retiring from company.

To teach this, as far as respects the deportment of the person, is certainly the peculiar province of teachers of dancing. I am convinced, however, that no written rules, unless they are accompanied by example, will be sufficient to impart that easy, dignified, and engaging manner, which never fails to distinguish a polite person.

With a view to convince young people of the importance of a GENTEEL AND PREPOSSESSING DEPORTMENT OF THE PERSON, I shall quote a few observations on this point by the late Sir John Gallini.

"Among the advantages aimed at in making the art of dancing a part of genteel education, that of its improving the natural graces may be justly considered as the capi-

tal one. Thence it is, that the bare teaching the execution of the steps, with the due attention to the music, and to the figure or lines traced by the composition of the dance, is, though a necessary part of the art, a very inferior one to the indispensible concomitant of those points,—the learning withal a noble and distinguishing air or port of the person. This is what both Gentlemen and Ladies cannot have too much in view, or at heart, if they would do justice to their own dignity of birth or station; it is also what ought to be recommended to all ranks of life, since there are none that do not, or ought not, to aspire to make the best personal figure possible.

" The object of dancing is not to stiffen the carriage or air of a person, but to give or improve the suppleness of the motions of the body, and thereby to preserve or infuse the graces of ease, so as to give a sort of heightening to the charms of native simplicity. A habit this, which, owing its rise to the tendency of nature to perfection, is to be contracted with more ease than a bad one, if

such a right habit is properly taught and attended to.

" Of how many captivating graces is not the deportment susceptible, where a proper care is taken of improving the gifts of nature? And in what does a graceful deportment consist, but in holding up the head without stiffness, and keeping the body upright without affectation? Ease in the various attitudes,—a gay, modest, and open countenance,—a firm assured gait without heaviness, light or airy without indecency or precipitation,—a certain flexibility in the limbs,—a muscular agility, for the readily making all the movements requisite for expressing a due regard to one's company,—to all these the body has, from its very infancy, so natural a disposition, that there is nothing more than a moderate cultivation needful to accomplish one in them, joined with a little of habit and attention to keep them up.

" When once a habit of easy dignity, with an unaffected air of portliness, has been sufficiently familiarised, it will constantly shew itself in even the most indifferent action of the possessor; and only the more so,

for his being himself unconscious and insensible of it. Does he come into a room?—his air immediately strikes the company in his favour, and gives a prepossessing idea to his advantage. He will then have nothing to do but to keep up the impression he will have made.

" Should a person even not have been favoured by nature with the happiest of figures, it is still in his power, if not totally to cure that defect, at least greatly to mend it, by the acquisition of such a noble or graceful air as may give all possible advantage to his appearance and demeanour, and in some measure atone for the injuries of nature.

" It is of great moment to inspire a just idea of the importance of acquiring a distinguished air and deportment into the earliest youth, at the season of life when they seize every lesson with the greatest vivacity, and when every lesson makes the strongest and most durable impression on their tender minds. Then it is, that, in the very dawn of their reason, which it is so indispensible a duty for those who have the care of their education to watch and to improve; not

only in this but in other points, it will be expedient to apply to that innate pride, which, by giving to it a proper direction, and by fixing it on great or noble objects, becomes even a virtue.

" It is hardly possible to recommend too much the power of this art, to assist youth in forming such a noble and distinguishing air and deportment, as will give them that ever-valuable advantage of favourable impressions at the first sight,—a prejudice not easily to be cancelled ; but the means to preserve those impressions, by a continuance of that winning air and manner which will have at the first made them. An air that often renders even silence eloquent,—an air that always implies an excellent education, and sometimes supposes a natural elevation of mind, even where it does not always exist, though without it such an air is rarely indeed attainable to any degree of perfection. It never fails of raising, to all appearance, mediocrity many degrees above its real standard of merit. And who does not know the force and importance of appearances ?

" Yet that air, the acquisition of which

I am recommending, must never appear to be the effect of study,—the beauty, the energy of it, is to seem something innate, and not acquired; the whole grace of it vanishes, when it is perceived to be an art. It must have been insensibly melted into the whole frame and behaviour,—a natural, not an adscititious advantage.

" But, as every different pupil requires in some degree different lessons, according to their peculiar turn or dispositions, it is evidently impossible to convey, by writing, such general instructions as would be of use to the public.

" Practice, personal observation, and the lessons not only of the teachers of this art, but the advice of such parents and guardians of youth as are themselves masters of good breeding and knowledge of the polite world, must be the best means of forming the objects of their care and tuition to that desireable point of perfection, in especially what relates to the AIR or PORT of the PERSON, of which one of our celebrated poets had so high a conception, that he said it might of itself stand for a patrimony.

FIGURES

OF THE

Favourite Quadrille,

IN FRENCH AND ENGLISH.

No. I.—*Le Pantalon.*

No.		Bars.
1.	Chaine Anglaise, . . .	8
2.	Balancez à vos Dames, . .	4
3.	Un Tour de Mains, . . .	4
4.	Chaine des Dames, . . .	8
5.	Demi Promenade, ...	4
6.	Demi Chaine Anglaise, . .	4

Contre partie pour les quatre autres.

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1. Right and left, by the first and third couples, ... 8

No.		Bars.
2.	Set to partners,	4
3.	Turn partners round,	4
4.	Ladies' chain,	8
5.	Half promenade,	4
6.	Half right and left,	4

The other four repeat the same figures.

No. II.— *L'Eté.*

1.	En avant deux et en arrière,	4
2.	A droite et à gauche,	4
3.	Traversez,	4
4.	A droite et à gauche,	4
5.	Balancez à vos Dames,	4
6.	Un tour de mains,	4

Contre partie pour les six autres.

1.	The first Gentleman, and opposite Lady, advance and retire,	4
2.	Dance to the right, and to the left,	4
3.	Cross over, changing places,	4
4.	Dance to the right, and to the left,	4

No.		Bars.
5.	Dance forward to partners, . .	4
6.	Turn partners round, . . .	4

The same figures by the other three couples.

No. III.—*La Poule.*

1.	Traversez deux en donnant la main droite, ...	4
2.	Retraversez en donnant la main gauche, les Dames donnent la main droite à leur Cavalier, . . .	4
3.	Balancez quatre sans vous quitter,	4
4.	Demi promenade, . . .	4
5.	En avant deux et en arrière, . .	4
6.	Dos-à-dos, ...	4
7.	En avant quatre, . . .	4
8.	Demi chaine Anglaise, . . .	4

Contre partie pour les six autres.

1.	The first Gentleman and opposite Lady cross over, giving the right hand,	4
2.	Cross over again, giving the left hand,	

No.		Bars.
	which they retain, and give the right hand to their partner, . .	4
3.	All four set, without quitting hands,	4
4.	Half promenade, . . .	4
5.	The Lady and Gentleman who commenced, advance and retire, .	4
6.	They advance again, pass back to back, and retire, ...	4
7.	Four advance and retire, . .	4
8.	Half right and left to places, .	4

The other six perform the same figures.

No. IV.—*La Trenise.*

1.	Chaine des Dames, . . .	8
2.	Balancez et un tour de mains, .	8
3.	Un Cavalier conduit sa Dame en avant deux fois, et la laisse à la gauche du Cavalier de vis-à-vis, . .	8
4.	Les deux Dames traversent à la place opposée, et font une chassé-croisé pendant que le Cavalier figure devant elles,—idem, . . .	8

No.		Bars.
5.	Balancez à vos Dames, ...	4
	Un Tour de mains, ...	4
	Contre partie pour les six autres.	

1.	The Ladies' chain, ...	8
2.	Set to partners, and turn partners round, ...	8
3.	The first Gentleman and his partner advance and retire, he leads her across, leaves her on the left of the opposite Gentleman, and retires to his place, ...	8
4.	The two Ladies cross over and change sides, while the first Gentleman passes between them, and sets to them.—This figure is repeated, . .	8
5.	Set to partners, and turn into places,	8
	The same figures by the other six.	

No. V.—*La Finale.*

1.	Chassez-croisez les huit, et dechassez,	8
2.	En avant deux et en arrière, . .	4

No.		Bars.
3.	A droite et à gauche, . . .	4
4.	Traversez, ...	4
5.	A droite et à gauche, . . .	4
6.	Balancez en avant et un tour de mains,	8

Contre partie pour les six autres, après quoi chassez croisez tous les huit, et dechassez.

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1. All eight *chassé* across, and set at the corners; all return to their places, and set, ... 8
2. The first Gentleman and opposite Lady advance and retire, . . 4
3. Dance to the right and to the left, 4
4. Cross over, changing places, . 4
5. Dance to right and to left, . . 4
6. Dance forward to partners, and turn them round, ... 8

The others repeat the same figures, after which all *chassé* across, and back again.

No. VI.—*Le Duc de Bourdeaux* *.

No.		Bars.
1.	Chaine Anglaise, ...	8
2.	La Dame seule, ...	8
3.	Le Cavalier de vis-à-vis,—idem, .	8
4.	Moulinet de Dames, ...	8
5.	Balancez tous les huit, . . .	4
6.	Promenade à vos places, ...	4

Contre partie pour les autres.

1.	Right and left, ...	8
2.	The first Lady dances alone, .	8
3.	The opposite Gentleman dances alone,	8
4.	The Ladies do hands across, and back again; they hold the left hand of each other, and give the right to their partner, ...	8
5.	All eight set, ...	4
6.	The Ladies quit the left hand of each	

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* This figure was the favourite *Finale* last time I was in Paris, (1821.)

No. Bars.

other, and promenade with partners into places, ... 4

The others do the same.

No. VII.—*Les Lanciers.*

1. La grande chaine, ... 16
2. Les quatre Dames en avant et font un tour à quatre à gauche, tandis que les quatre Cavaliers font un tour à droite en dehors des Dames, 8
3. Balancez les huit, et un tour de mains, ... 8
4. Le premier Cavalier avec sa Dame font un demi tour à droite, . 4
5. Le second couple-idem, . . 4
6. Le troisième un tour, . . 4
7. Le quatrième idem, tous les huit se trouvent en deux lignes, . 4
8. Chassez-croisez les huit et dechassez, 8
9. La procession, ... 8
10. Chassez ouvert, ... 4

Une pirouette à droite et balancez, 4

No.		Bars.
11.	En avant les huit et en arrière, .	4
12.	A vos places, ...	4
13.	Le grand carré, ...	16

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1. The grand chain, . . . 16
2. The four Ladies advance, join hands, set, and go round to the left, while the four Gentlemen go round to the right, outside of the Ladies, 8
3. All eight set, and turn partners into their places, . . . 8
4. The first Gentleman leads his Lady half round, and both face the head of the room, . . 4
5. The second couple the same, finishing behind the first couple, . 4
6. The third couple make a full turn, 4
7. The fourth couple do the same, thus forming two lines, . . 4
8. All eight *chassé* across, set; back again, and set, . . . 8
9. The first Lady turns to the right, the other three Ladies follow; the

No.		Bars.
	first Gentleman turns to the left, the other three follow; all go towards the foot of the room, where each Gentleman receives the hand of his partner, leads her up the middle, forming again two lines,	8
10.	All eight *chassé* apart, the Ladies to the right, the Gentlemen to the left, ...	4
	All turn round to the right, and set,	4
11.	All join hands, advance and retire in two lines, ...	4
12.	Each Gentleman, and his partner, turn into places, ...	4
13.	The grand square twice over, .	16

FINIS.

JOHN PILLANS, Printer.